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COVER ART I AND THE VILLAGE 1911 Marc Chagall

CREDITS

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1000 North Second Avenue
P.O. Box 500, Logan, Iowa 51546-0500.
Tel: 1-800-831-4190 • Fax: 1-712-644-2392

78743 ISBN-13: 978-0-7891-5151-3 ISBN-10: 0-7891-5151-0

11 12 13 14 15 16 PP 14 13 12 11 10 09

TABLE OF CONTENTS

Features of the Student Book: <i>Flights of Fantasy</i>	4
Features of This Teacher Guide	5
Three Teaching Options for <i>Flights of Fantasy</i>	6
Introducing the Theme	8

THE PREFACE • THE PROLOGUE • WHAT DO YOU THINK? (ANTICIPATION GUIDE) • CREATING CONTEXT

CLUSTER ONE WHAT IS A FANTASY?

Teaching the Critical Thinking Skill: DEFINING	10
Defining the Fantasy Genre (Handout/Overhead)	11
Cluster One Vocabulary (Handout)	12
Cluster One Selections	
Fantasy ISAAC ASIMOV	13
Middle Woman ORSON SCOTT CARD	14
Fafnir STEVIE SMITH	15
Before I Wake JIM CORT	16
Sir Gawain and the Loathly Lady RETOLD BY BETSY HEARNE	17
Responding to Cluster One (Answer Sheet)	18
Writing Activity Handout: DEFINING A FANTASY	19
Cluster One Vocabulary Test	20

CLUSTER TWO WHAT CAN FANTASY TEACH US?

Teaching the Critical Thinking Skill: ANALYZING	21
What If? (Handout/Overhead)	22
Cluster Two Vocabulary (Handout)	23
Cluster Two Selections	
Plain Magic TAMORA PIERCE	24
The Bureau d'Echange de Maux LORD DUNSANY	25
Ms. Lipshutz and the Goblin MARVIN KAYE	26
The Chaser JOHN COLLIER	27
Responding to Cluster Two (Answer Sheet)	28
Writing Activity Handout: THE MORAL OF THE STORY	29
Cluster Two Vocabulary Test	30

CLUSTER THREE WHAT'S REAL AND HOW DO YOU KNOW?

Teaching the Critical Thinking Skill: EVALUATING	31
The Reality Check Quiz (Handout/Overhead)	32
Cluster Three Vocabulary (Handout)	33
Cluster Three Selections	
"Ticing" the Fairies WIM COLEMAN	ARTICLE 34
Disenchantment LOUIS UNTERMAYER	POEM 35
The Spring PETER DICKINSON	SHORT STORY 36
Caleb's Colors NEAL SHUSTERMAN	SHORT STORY 37
Responding to Cluster Three (Answer Sheet)	38
Writing Activity Handout: MEMO TO THE EDITOR IN CHIEF	39
Cluster Three Vocabulary Test	40

CLUSTER FOUR THINKING ON YOUR OWN

Teaching Cluster Four	41
Teaching the Critical Thinking Skill: SYNTHESIZING	42
The Uses of Fantasy (Handout/Overhead)	43
Cluster Four Vocabulary (Handout)	44
Cluster Four Selections	
Black Angel NANCY SPRINGER	SHORT STORY 45
The Wife's Story URSULA K. LE GUIN	SHORT STORY 46
Rikiki and the Wizard PATRICIA C. WREDE	SHORT STORY 47
The Stone Girl ELISE MATTHESEN	SHORT STORY 48
Between the Lines RUTH TROWBRIDGE	POEM 49
Cluster Four Vocabulary Test	50
Research, Writing, and Discussion Topics (Handout)	51
Assessment and Project Ideas (Handout)	52
Essay Test (Prompt)	53
Rubric: General Standards and Criteria for Project Evaluation	54
Related Literature	55
What Do You Think? (Anticipation Guide)	56
Vocabulary Test Answers	57

Features of the Student Book

Introducing the Theme

Preface The Preface introduces the student to the **Essential Question** of the book. This question, together with the cluster questions and thinking skills, will guide student reading throughout the anthology. Use the Preface to set a purpose for reading.

Prologue The Prologue combines a strong visual image with a thematically relevant poem or quotation. The Prologue is designed to stimulate discussion and to set the tone for study of the anthology.

Creating Context The Creating Context section contains several features such as an essay and a concept vocabulary page. These features will create a framework for learning and provide an opportunity to activate prior knowledge.

The Selections

Clusters The anthology is divided into four **clusters** of selections. The selections offer a mixture of fiction, nonfiction, and poetry.

Cluster Questions and Thinking Skills The selections in all but the last cluster are grouped around a **cluster question** and **thinking skill** that are stated on the cluster opening page. Reading the selections in the cluster will help students answer the cluster question as well as exercise the thinking skill.

Responding to the Cluster Rather than interrupting the flow of reading with questions after every selection, *Literature & Thought* anthologies present discussion questions at the end of the cluster. Many of these discussion questions address more than one selection, giving students the opportunity to address a group of literary selections as a whole rather than as unconnected parts. These questions can also be used as prewriting prompts for the writing activity that follows the cluster questions.

Writing Activity All but the last cluster end with a writing activity that integrates the cluster question with the thinking skill.

The Final Cluster

Having practiced several thinking skills and with a core of literature behind them, students should be able to approach the final cluster of selections independently.

Features of This Teacher Guide

Planning and Scheduling Options Use these strategies for planning a 4- to 6-week unit, a 1- to 2-week unit, or using the student book in conjunction with a novel.

What Do You Think? (anticipation guide) To assess your students' attitudes toward the theme of fantasy, administer the anticipation guide on page 56.

Introducing the Theme These strategies include resources for teaching the Preface to set the **purpose** for reading; the Prologue for setting the **tone** of the theme study; and the Creating Context section for setting the framework, or **context**, of the unit.

Teaching the Critical Thinking Skill Each cluster in the teacher guide begins with a lesson plan and handout/overhead for modeling the cluster thinking skill.

Cluster Vocabulary Handouts and Tests Students can use the reproducible vocabulary sheet to reference challenging words in each selection and to prepare for the Cluster Vocabulary Tests.

Selection Resources Every selection in the student book is supported with the following teacher supports: selection summaries, reading hints, thinking skills, extension activities, discussion questions with suggested answers, and special focus sections that provide historical, literary, or bibliographic background on the selections.

Responding to the Cluster This resource page provides sample answers to the cluster questions.

Writing Activity Reproducible Sheet This graphic organizer integrates the writing activity and the cluster critical thinking skill.

Suggestions for Teaching the Final Cluster The final cluster provides an opportunity for students to demonstrate their mastery of the content knowledge and thinking skills. Look for the following features: a final cluster planning guide, cluster vocabulary, selection teacher support, handouts to help research, writing, and project ideas

The Essay Prompt This open-book essay prompt is based on the *essential question* of the anthology. Use it as a culminating essay test. You may want to give extra credit to students who correctly use Concept Vocabulary words and words from the Cluster Vocabulary Sheets.

Sample Rubric Use or adapt the sample rubric prior to assigning, and while assessing, student writing.

Assessments

Discussing the Selection Use the discussion questions to assess student understanding of the selections.

Responding to the Cluster The questions on the Responding to the Cluster pages can be used as informal assessments of student understanding of the cluster content as well as the cluster thinking skill.

Cluster Vocabulary Tests These 10-point vocabulary tests assess student understanding of key vocabulary words.

Writing Activities Writing activities are ideal for assessing student understanding of the content and thinking skills of each cluster.

Essay Prompt Use the final essay prompt to assess student understanding of the *essential question* of the theme study.

Three Teaching Options for *Flights of Fantasy*

4- TO 6-WEEK UNIT

	Page Numbers In	
	Student Book	Teacher Guide
Introducing the theme (1 to 2 days)		
Read and discuss the following sections		
• What Do You Think? (anticipation guide)		8, 56
• Preface	3	8
• Prologue	4-5	8
• Creating Context	8-12	9

Teaching the first three clusters (3 to 5 days per cluster)

• Introduce and model the cluster thinking skill using overhead / handout		11, 22, 32
• Pass out cluster vocabulary sheet.		12, 23, 33
• Set schedule for reading selections in first three clusters		
• For each selection, use appropriate discussion questions and extension activities		
Cluster One	13-45	13-17
Cluster Two	47-77	24-27
Cluster Three	79-113	34-37
• As a class or in small groups discuss the Responding to the Cluster questions.	46, 78, 114	18, 28, 38
• Introduce Writing Activity with handout		19, 29, 39
• Administer Vocabulary Test.		20, 30, 40

Teaching the last cluster (5 to 10 days)

The final section can be structured as a teacher directed cluster or as independent learning. Choose from the two models described below.

Teacher Directed

• Introduce and model the cluster thinking skill using overhead / handout		43
• Pass out cluster vocabulary sheet.		44
• Set schedule for reading selections		
• For each selection, use appropriate discussion questions and extension activities	115-142	45-49
• Administer Vocabulary Test.		50
• Assign research projects		51, 52
• Administer final essay test		53

Independent Learning

Have students

- respond to one or more of the questions or activities on the Responding to Cluster Four page. 143
- plan and present a lesson over one or more of the selections in the last cluster
- conduct additional research on a related topic 51, 52

Three Teaching Options for *Flights of Fantasy*

1- TO 2-WEEK UNIT

- Shorten the 4- to 6-week schedule by using one or more of the following strategies.
- Assign complete clusters to literary circles. Have each group share what they learn and/or teach the cluster to their classmates.
- Assign individual selections to groups. Have each group share what they learn and/or teach the selection to the entire class.
- Choose 8–12 significant selections for study by the entire class. The following list would provide a shortened exploration of the themes in *Flights of Fantasy*.

Title	Page	Title	Page
Fantasy	14	"Ticing" the Fairies	80
Middle Woman	20	Caleb's Colors	101
Sir Gawain and the Loathly Lady	36	Black Angel	116
Plain Magic	48	The Wife's Story	128
Ms. Lipshutz and the Goblin	66	The Stone Girl	138
The Chaser	74	Between the Lines	142

USING *FLIGHTS OF FANTASY* WITH RELATED LITERATURE

Before Reading the Related Work

- Introduce the theme and the purpose for reading using the Anticipation Guide (page 56 of this teacher guide). From *Flights of Fantasy* use the Preface (page 3), the Prologue (pages 4–5), and Creating Context (pages 8–12).
- Have students choose one or two selections and a poem to read from each cluster. Ask students to report on their selection and how it helped them answer the cluster question.

During Reading

- Ask students to relate the readings in *Flights of Fantasy* to themes, actions, or statements in the longer work.
- At strategic points, have students discuss how characters in the longer work would react to selections in *Flights of Fantasy*.

After Reading

- Have students read the last cluster and respond to the cluster questions, drawing upon selections in *Flights of Fantasy* as well as the longer work.
- Ask students to compare and contrast one or more selections in *Flights of Fantasy* and a theme in the longer work.
- Allow students to choose a research topic from the options given in **Research, Writing, and Discussion Topics** (page 51) or **Assessment and Project Ideas** (page 52).

Related Longer Works

The Hobbit by J.R.R. Tolkien. The world of fantasy called Middle-earth and those charming Lilliputian creatures, the Hobbits.

The Lion, the Witch and the Wardrobe by C.S. Lewis. Four siblings open a magic wardrobe door and enter Narnia, a world where a wicked witch rules the land with slavery and the threat of eternal winter.

A Wizard of Earthsea by Ursula K. Le Guin. Ged, the boy wizard, brings forth a beast that wants to destroy his soul.

See page 55 of this guide for a complete list of related titles.

Teaching the Preface page 3

Why Read Fantasy?

The question above is the *essential question* that students will consider as they read this book. The literature, activities, and organization of the book will lead them to think critically about this question, to understand the elements of fantasy writing, and, perhaps, to become one of the millions of avid fantasy readers around the world.

To help students shape their answer to the broad essential question, they will read and respond to four sections, or clusters. Each cluster addresses a specific question and thinking skill.

CLUSTER ONE What is a fantasy? **DEFINE**

CLUSTER TWO What can fantasy teach us? **ANALYZE**

CLUSTER THREE What's real and how do you know? **EVALUATE**

CLUSTER FOUR Thinking on your own **SYNTHESIZE**

Notice that the final cluster asks students to think independently about their answer to the essential question—*Why read fantasy?*

Teaching the Prologue pages 4–5

Discussing the Image

- Why do you think forests are often linked to fantasy?
- Why is nature often looked to as the source of unexplainable things?
- Look at the shapes in the photograph the way you look at clouds. Do you see any forms hidden there?
- In order to see forms in clouds or darkened forests, what state of mind works best?

Discussing the Text

- Have you ever been in a forest at night? Describe your feelings and sensations.
- Who are “they” in the poem?
- Why do you think the author says, “I should not dare to look at their wildly beautiful faces”?

What Do You Think? (Anticipation Guide)

Discuss the following true/false statements with your students to assess their attitudes toward the theme of fantasy and fantasy literature. The same questions are provided in reproducible form on page 56 of this teacher guide.

True or False

- _____ 1. I like reading things that challenge my imagination.
- _____ 2. Fairy tales are for children.
- _____ 3. Before you can achieve something, you must imagine it.
- _____ 4. Fantasy literature can help people discover useful scientific inventions.
- _____ 5. The only people who like reading fantasies are people who can't deal with reality.
- _____ 6. Fantasy literature can help a person deal with difficult life problems.
- _____ 7. Fantasy fiction isn't real, but it is a true reflection of our inner selves.
- _____ 8. If you've read one fantasy, you've read them all.

Teaching the Creating Context Section (pages 8–12)

Use these Creating Context features to activate students' prior knowledge and build background about fantasy as a genre.

The Snake That Swallowed Its Tail This essay shows how the human propensity to fantasize can be used for good as well as for ill. Some people exploit fantasy to escape from the pressures and limitations of life. But why stop there, the article asks. The power to fantasize can also lead to scientific discovery, as demonstrated by a dream that led a scientist to discover the shape of the benzene molecule.

Discussing the Essay

- Do you agree with the statement in the article that our fantasies are a way to escape from the limits reality places on us?
- Is reading fantasy literature the only way to keep our sense of fantasy alive?
- Do you think that there is a danger of living too much in a fantasy world?

Creator and Creation Six famous authors of fantasy literature are pictured together with an image that represents his or her fantasy creations.

Discussing the Photographs and Illustrations

Ask whether any students have read stories by one of the authors presented. Ask them to recall one or two details from the pieces they've read.

- Shouldn't a creator of fantasy be unusual-looking too? A businessperson looks business-like; an athlete looks athletic—shouldn't a creator of fantasy look fantastic?
- Ask students for their opinion: Would fantasy writing, whether it's for comic books or novels about forgotten worlds, be more or less challenging than fiction about normal life?

Concept Vocabulary The terms on this page are important to understanding the selections in this anthology. Use one or more the following ideas to incorporate the concept vocabulary into the theme study.

- If your students keep an in-class journal, have them add these words and their definitions to their journals as you cover each selection.
- Have students also add unfamiliar words from the selections. Compile a master list of vocabulary words on a bulletin board or flip chart. Use this list for review, calling on students to define the words without referring to their journals.
- A tried-and-true method for learning new words is to use them in a sentence. To add a creative spin, have students make up the most colorful or humorous sentences they can, provided the word is used correctly. (Young adult novelist Gordon Korman's first inkling that he liked to write was when he was challenged to come up with the most creative sentences he could for a vocabulary exercise in the seventh grade.)

CLUSTER ONE

Defining

I. Present this definition to students.

Defining is explaining the meaning of a word or concept.

II. Discuss with students how they already use defining by sharing the situations below.

You use defining when you

- answer a child's question about what a word means.
- describe the characters in a video game to someone unfamiliar with the game.
- explain what you mean by *out of bounds* as you play a game.
- learn a technical term like *photosynthesis* by stating its meaning in your own words.
- discuss whether your idea of *family* is the same as someone else's.

You might invite students to suggest other situations where defining would be used.

III. Explain to students that the selections they will be reading represent different examples of the fantasy genre. Use the following steps to show how to begin developing a definition of fantasy.

- A. Use the reproducible "Defining the Fantasy Genre" on the next page as an overhead transparency or blackline master.
- B. Have students complete the organizer by responding yes or no for each of the eight story summaries presented. Suggested answers are as follows.
1. No; 2. Yes; 3. Yes; 4. No; 5. No; 6. No; 7. No; 8. Yes
- C. Have students complete the organizer by responding to the prompts below the chart.

Extension: Students might have fun with this suggestion. Have students select one of the summaries they marked as not being a fantasy. What changes to the plot would make the story a fantasy?

Defining the Fantasy Genre

Cluster Question: What is a fantasy?

Defining is explaining the meaning of a word or concept.

Directions: Below are plot summaries of eight stories. Some are fantasy stories, some are not. Write "Yes" in the blank if you think the summary is a fantasy; write "No" if it is not.

Yes/No	Story Summary
	1. A boy who loves drama and acting steals money from his employer and goes to New York City to see Broadway plays.
	2. A girl steps through a mirror and discovers a reverse world on the other side.
	3. A traveler in the forest loses his way and comes across a funeral procession of cats mourning the passing of the King of the Cats.
	4. A man goes to work and is so caught up in his job that he forgets he married his secretary the day before.
	5. A husband and wife care for a lost dog, grow to love it, and then accidentally meet the real owner.
	6. Residents of a quiet suburban street go into a panic when they convince themselves that their town has been invaded by aliens.
	7. Some young men buy a beautiful suit and agree to wear it for one hour each on Saturday night.
	8. One night, pictures of cats drawn by a gifted boy actually kill a giant rat.

Look over the plot summaries you identified as fantasies. What makes them fantasies?

Choose one of the summaries you said is not a fantasy. Explain why it is not.

Based on what you've written above, provide a definition of fantasy.

Cluster One Vocabulary

Watch for the following words as you read the selections in Cluster One. Record your own vocabulary words and definitions on the blank lines.

Fantasy pages 14–19

contracted shortened
enamored in love with
faculty natural power or ability
impose force upon; require
millennia thousands of years
mimics imitates
perennial unending; lasting from year to year
salient noticeable; outstanding
sufficient adequate; enough

Middle Woman pages 20–25

berated scolded; rebuked
denounced blamed in public; condemned
dire extreme; desperate
envious jealous; resentful
furor commotion; upheaval
immortality unending life; freedom from death
posterity descendants; succeeding generations
supplicating begging; pleading

Fafnir pages 26–27

expended spent; used up
merit honor; worth; excellence
muzzle animal snout

Before I Wake pages 28–35

authentic real; actual
clammy damp; mildewed
deprivation loss
dungeon underground cell
forged faked; copied illegally
ingesting swallowing; absorbing
parenthetically by the way; as an explanation
savage uncivilized; brutal
subsequent following; later
tentative cautious; theoretical
venture dare to suggest; attempt

Sir Gawain and the Loathly Lady pages 36–45

arrayed dressed attractively
befell happened to
countenance face; expression
defy disobey; refuse to go along with
enchantment magical spell
ensure make certain
loathsome disgusting; repugnant
nay no

Fantasy by Isaac Asimov, pages 14–19

Essay

Summary

In this essay Asimov defines fantasy by noting that a realistic novel is set in places that do or could exist, while fantastic settings never did or could exist. Fantasy has many subgenres, but all fantasy springs from the wish to do or experience the impossible. A reader (or viewer) must be willing to accept the impossible in fantasy to enjoy it.

Reading Hint	Thinking Skill	Extensions
If students do not recognize Asimov's examples, ask them to suggest other works that fit his definition.	Ask students to explain how Asimov uses comparison and contrast to <i>define</i> fantasy.	Wish List: Have students respond to Asimov's invitation to "Go ahead, make up your own list" of wishes (page 18).

Vocabulary**contracted** shortened**enamored** in love with**faculty** natural power or ability**impose** force upon; require**millennia** thousands of years**mimics** imitates**perennial** unending; lasting from year to year**salient** noticeable; outstanding**sufficient** adequate; enough**Discussing the Essay**

1. How does Asimov distinguish between fantasy and realistic fiction? (Recall) *"It is the background against which the plot is played out that counts." Unlike the settings of realistic fiction, the places described in fantasy do not (and cannot) exist.*
2. What connections does Asimov see between wish fulfillment and fantasy? (Analysis) *By fulfilling our desires for impossible things, fantasy provides enjoyment and inspires the dreams that lead to technological advances.*
3. Asimov describes several different types of fantasy. Which type is most appealing to you? (Analysis) *Answers will vary. Students should be able to give reasons for their preference.*

4. Some people dislike fantasy because they believe it is not true. What do you think Asimov would say to them? (Analysis) *Answers will vary. Asimov suggests that "suspending disbelief" in the impossible allows people to enjoy playing with impossible ideas.*

Literary Focus: Speculative Fiction

Both science fiction and fantasy ask the same question: "What if?" What if a robot detective had a human partner? What if a good friend turned into a monster?

The first question is science fiction, which pushes the limits of physical reality. The second question is fantasy, which creates its own worlds and makes its own rules.

"In reading a novel, any novel," says author Ursula K. Le Guin, "we have to know perfectly well that the whole thing is nonsense, and then, while reading, believe every word of it." We can believe science fiction if it could actually happen; we can believe fantasy if it mirrors our feelings and potentials.

Ask students to summarize Asimov's ideas about why he enjoys fantasy. Encourage them to add their own ideas about the value of asking "What if?"

Middle Woman by Orson Scott Card, pages 20–25

Short Story

Summary

Middle Woman, a peasant, meets a dragon who tells her she must make three wishes or be eaten. When the dragon answers her first wish by eating her family, she saves them by asking that her life be as it was before she met the dragon. On her deathbed, the dragon begs her to use her third wish: otherwise, he will die. Her final wish is happiness for him and all he meets.

Reading Hint	Thinking Skill	Extensions
This story makes a good read-aloud.	One character thinks the middle is the wrong place to be. Ask students to <i>redefine</i> "middle" as a positive quality.	Speaking Challenge: This story belongs to a fantasy subgenre in which a character is given three wishes. Encourage students to find and act out or retell other stories about three wishes.

Vocabulary

berated scolded; rebuked

denounced blamed in public; condemned

dire extreme; desperate

envious jealous; resentful

furor commotion; upheaval

immortality unending life; freedom from death

posterity descendants; succeeding generations

supplicating begging; pleading

Discussing the Short Story

1. Why does Ah-Cheu choose "Middle Woman" as a nickname? (Recall) *She is neither old nor young; her husband's farm is half in the valley and half on the hill; she is the middle sister of three; she lives right between her two sisters.*
2. The dragon says, "It is more amusing to watch human beings destroy themselves than to overpower them quickly." What does he mean? (Analysis) *Answers may vary. The dragon has learned that getting what you wish for can be dangerous.*
3. How does Middle Woman escape the dragon's trick? (Analysis) *She wishes for her life to be as it was before she met the dragon. Then she doesn't use her last wish.*

4. Choose three words to describe Middle Woman. Give an example that shows why you chose each word. (Analysis) *Answers will vary. Middle Woman can be described as brave, resourceful, prudent, kind, and happy.*

Literary Focus: Three Wishes

Stories in which characters are given three wishes are common. Sometimes the wishes are a reward for a good deed. Sometimes, as in "Middle Woman," they are a test. Some of the characters choose wisely. Many waste their wishes; others are ruined by them.

Help students compile a list of stories about three wishes, such as "The Fisherman and the Carp" from China and "Aladdin" from Arabia.

Then make a chart identifying the similarities and differences among the stories—why characters get wishes, how well they use them, etc. Finally, have students write a definition of the "three wishes" subgenre, based on elements all the stories have in common.

Fafnir by Stevie Smith, pages 26–27

Poem

Summary

“Fafnir” is a portrait of a dragon in the days before knights come to challenge him. The poet surprises us by describing a beast who is as innocent as any other forest animal. However, the poet makes clear that Fafnir’s death is inevitable.

Reading Hint	Thinking Skill	Extensions
Suggest that students read the poem slowly and more than once. You might have a student read a stanza, then have the class discuss it, and then go to the next stanza.	Ask students to write a dictionary <i>definition</i> of Fafnir, based on what they learn about him from the poem and the illustration.	Writing Challenge: Suppose that the speaker of this poem had a chance to meet one of the Knights coming to kill Fafnir. Write a conversation between the speaker and the Knight.

Vocabulary

expended spent; used up

merit honor; worth; excellence

muzzle animal snout

Discussing the Poem

1. Who is coming to destroy Fafnir? (Recall)
The Knights of the Advancing Band are hounding dragons.
2. If you had to pick a word to describe Fafnir’s world before the Knights come, what would that word be? (Analysis)
Answers will vary. Students might suggest words such as quiet, peaceful, unspoiled, natural, safe, and beautiful.
3. Why do the Knights hunt Fafnir? (Analysis)
Answers will vary. The Knights see the dragon as a fearsome foe whose death will bring them honor and glory.
4. Describe the speaker’s attitude toward the dragon. (Analysis) *Answers will vary. Fafnir is described as a mild, simple creature with a “lofty spirit” who has done nothing to provoke his enemies.*
5. How does the speaker feel about Fafnir’s death? (Analysis) *Answers will vary. The poem suggests that the innocent Fafnir is doomed, for the Knights are destroying his habitat. The regretful tone raises questions: Why can’t Fafnir be allowed to survive? Why do some people feel threatened by dragons?*

Literary Focus: The Poet’s Devices

Ask students to focus just on the first two stanzas. Don’t say that they are to look for anything in particular. Ask them what they notice about the sounds of the poem. Possible responses include:

- The repeated vowel sounds in “pool” and “cool” are refreshing.
- The poet is describing the dragon dipping his muzzle into the waters: the repeated double “oo” visually suggest nostrils.
- “Lave” is footnoted as “wash; bathe.” Of the three, “lave” has the most soothing sound. Also, a dragon letting the water wash his muzzle presents a different picture than one letting the water lave it.
- The line, “His tongue will cool” is repeated after a space, as though it is being reflected below, the way Fafnir might see himself in a forest pool.
- “Muzzle dip” and “muzzle tip” suggest the sound of water drops.

Before I Wake by Jim Cort, pages 28–35

Short Story

Summary

The story is told through a transcribed interview, a medical report, a coroner's report, and a letter. In the interview, Mr. Conklin begs Dr. Zanelli, a police psychologist, for help staying awake. Conklin fears that if he sleeps, he will be thrown into a pit by mysterious guards who have already dragged him to the rim. After Conklin is found dead, clutching a tuft of animal hair, Zanelli, too, seeks help for the same nightmare.

Reading Hint	Thinking Skill	Extensions
Some students might be confused by the lack of narrative connecting the various documents. Make sure students understand the headings on each document.	Have students look up the definition of <i>hallucination</i> . Explore whether Conklin's experience and death fit the definition.	Naming the Malady: Have students invent a medical term that captures the nature of Conklin's fears. Include some of the elements in his dream: night, dogs, pit, fear, etc.

Vocabulary

authentic real; actual

clammy damp; mildewed

deprivation loss

dungeon underground cell

forged faked; copied illegally

ingesting swallowing; absorbing

parenthetically by the way; as an explanation

savage uncivilized; brutal

subsequent following; later

tentative cautious; theoretical

venture dare to suggest; attempt

Discussing the Short Story

1. Why is Mr. Conklin talking to a psychiatrist? (Recall) *He was arrested for presenting a forged prescription to a pharmacist. Apparently, he's been referred to Dr. Zanelli by the police.*
2. What does Conklin want from Dr. Zanelli? Why? (Recall) *Conklin wants a drug to keep him awake. He says that if he falls asleep, he will die.*
3. Does Conklin have evidence that his dreams can do him physical, not just mental, harm? (Recall) *He has bruises and a cut lip from being abused by the guards in his dream.*
4. Why do you think the author chooses to tell this story through a series of documents?

(Analysis) *Answers will vary. The impersonality of documents provides evidence that allows readers to draw their own conclusions about an incredible story.*

5. What does this story say about fantasy? (Analysis) *Answers will vary. In this story, fantasy has the power to invade reality, to disorient and bewilder us, even to cause harm.*

Special Focus: Dreams in Literature

Dreams can be thought of as stories our mind tells about ourselves. Like dreams, fantasy worlds mirror our inner feelings and follow their own inner logic. Writers have developed several ways to deal with this intuitive logic. Sometimes the dreamer retells a dream, as in *The Pearl* (c. 1400), a poetic dream vision in which a lost infant daughter comforts her father's grief.

Sometimes dreams are interwoven with ordinary life, as in *Bless Me, Ultima* or other works of magic realism. Writers may blur the distinction between dream and reality or make the contrast jarringly obvious: "And then I woke up."

Encourage students to think of examples of dreams in literary works, films, and shows such as *The Twilight Zone*. Help them identify the purpose(s) served by the dreams and the techniques used to signal shifts between dreams and reality.

Sir Gawain and the Loathly Lady retold by Betsy Hearne, pages 36–45 Short Story

Summary

King Arthur meets a vengeful knight who poses a deadly riddle: if the king does not return in a year with the answer to “what thing women desire most,” he must allow the knight to kill him. The hideous Dame Ragnell promises to give Arthur the answer (sovereignty) if Sir Gawain marries her. The marriage half-breaks the spell on her; when Gawain lets her choose whether she will be fair by night or by day, her beauty is fully restored.

Reading Hint	Thinking Skill	Extensions
Before students read the selection, encourage them to recall what they know about King Arthur and knightly chivalry.	Sir Gawain was known for his chivalry. Have students develop a <i>definition</i> of chivalry based on Gawain's words and actions.	Solving a Riddle: Suppose King Arthur met the vengeful knight today. What riddle might the king be asked to solve? What answer would save his life? (If you think the riddle would be the same, explain why.)

Vocabulary

arrayed dressed attractively

befell happened to

countenance face; expression

defy disobey; refuse to go along with

enchantment magical spell

ensure make certain

loathsome disgusting; repugnant

nay no

marrying her; he breaks the other half by allowing her to choose when she will be ugly. This choice gives her sovereignty, which is “what . . . women desire most.”

Discussing the Short Story

1. What bargain does King Arthur make with Sir Gromer? (Recall) *In one year, the king must say “what thing women desire most” or allow the knight to kill him.*
2. What is Dame Ragnell's price for answering the riddle? (Recall) *Sir Gawain must marry her.*
3. Why does Sir Gawain agree to marry the ugly Dame Ragnell? (Analysis) *King Arthur leaves the decision to Gawain, but Gawain's loyalty to the king prevents him from refusing Dame Ragnell.*
4. Why is the spell on Dame Ragnell broken completely? How does this fit with the answer to the riddle? (Analysis) *Gawain breaks half the spell on Dame Ragnell by*

Literary Focus: Arthurian Romance

Stories about King Arthur are called *romances* because they are based on legends and ideals of knightly chivalry. These stories were first told in the 10th century. They recount stories of Arthur's life, his search for the Holy Grail (the cup used at the Last Supper), the adventures of his knights, and the end of the Round Table (a fellowship of knights.)

Raymond Lull's *The Book of the Order of Chivalry*, written in the 13th century, identifies these knightly virtues: prowess, or skill with arms; courage, honesty; loyalty; generosity; faith; courtesy; and franchise, or freely accepting responsibility for one's actions.

Ask students to listen as you read the list of knightly virtues. Then discuss how this fantasy might have been used to teach these virtues.

What Is a Fantasy?

Thinking Skill: DEFINING

1. What do you think the dragon would have done if Middle Woman had wished for help during one of the three disasters: the fire, the famine, or the flood? You will have to make up both Middle Woman's wish and the dragon's action. *Middle Woman might have wished that her child survives the fire; the dragon might have presented him horribly burned, but alive. Middle Woman might have wished that her family have a never-ending supply of food; the dragon could have responded by sending her such an abundance that she would be overwhelmed; Middle Woman might have wished that the flood would stop; the dragon might have caused a horrible drought.*
2. The **theme** of a piece of literature is the message the writer wishes to convey to the reader. In your opinion, what is the theme of "Fafnir"? Hint: You may find it helpful to first restate the poem in everyday language. *The poem is a message to Fafnir: Be aware that your days of peace and solitude are limited; knights who hate you because you are a dragon are coming to torment and kill you for the sake of their own pride. The theme might be: People hate what they don't understand.*
3. In the article "Fantasy," Isaac Asimov suggests the following categories for fantasy: Heroic, Sword/Sorcery, Legendary, Children's, Horror, and Satirical. **Classify** the selections in this cluster using Asimov's terms or your own. Some pieces may fit into more than one category. (Keep your work for use later in this book.) *Answers will vary. Suggested responses are listed below.*

Title	Types of Fantasy
Middle Woman	<i>Heroic</i>
Fafnir	<i>Sword/Sorcery</i>
Before I Wake	<i>Horror</i>
Sir Gawain and the Loathly Lady	<i>Legendary, Sword/Sorcery</i>

4. In the article "Fantasy," Isaac Asimov lists several wish fulfillments, such as being fantastically good-looking or being able to fly by flapping your arms. Create your own list of things you would wish for if you were given three wishes. *Responses will vary. Accept any responses students can support.*

Writing Activity: Defining a Fantasy

The handout on the next page provides a graphic organizer to help students with the writing activity. You may wish to use the Writing Activity Handout as an assessment. See also page 54 for a sample rubric to use with student essays and projects.

Writing Activity: Defining a Fantasy

Directions: Now that you have read several fantasy selections, you should have the beginnings of a definition of this genre of literature. (A *genre*, pronounced “zhan ra,” is a category of literature. For example, science fiction, mystery, and Westerns are other genres.)

Use the chart below to help refine your ideas. Then use your responses to write your own definition of fantasy on the lines provided.

Before I started this unit I thought fantasy literature was
The elements needed to create fantasy are
The purpose of fantasy fiction is to
Fantasy is different from other popular genres in these ways:

My definition of fantasy:

Remember, a strong definition

- begins by stating the term to be defined.
- lists the various characteristics or qualities of the term.
- provides examples.
- ends with a final definition.

Cluster One Vocabulary Test

Pages 13–46

Vocabulary Words

Choose the meaning of the bold word in each passage.

1. A **contracted** form of "fantasy," with a similar meaning, is "fancy." (*"Fantasy,"* p. 15)
Ⓐ common Ⓒ cold
Ⓑ incorrect Ⓓ shortened
2. Let a woman but use a particular brand of toothpaste and that handsome fellow, who had earlier been indifferent, becomes instantly **enamored**. (*"Fantasy,"* p. 18)
Ⓐ happy Ⓒ attractive
Ⓑ in love Ⓓ bored
3. Everyone was shocked. Everyone was surprised. Her husband **berated** her for being a changeable woman. (*"Middle Woman,"* p. 22)
Ⓐ praised Ⓒ admired
Ⓑ scolded Ⓓ feared
4. And so she smiled, and reached out a frail old hand and touched his **supplicating** claw, and said, "Then I wish a wish, dragon. I wish that all the rest of your life should be nothing but happiness for you and everyone you meet." (*"Middle Woman,"* p. 25)
Ⓐ handsome Ⓒ broken
Ⓑ begging Ⓓ flexible
5. Happy the dragon
In the days **expended**
Before the time had come
for dragons
To be hounded"
(*"Fafnir,"* p. 26)
Ⓐ unknown Ⓒ spent
Ⓑ remembered Ⓓ forgotten
6. They grabbed me and dragged me out of the cell and down a long passage. That was all stone, too, and **clammy**. (*"Before I Wake"* p. 30)
Ⓐ shut Ⓒ damp
Ⓑ echoing Ⓓ loud
7. Mr. Conklin was in a highly agitated state which, in my opinion, could only partially be accounted for by the shock of his arrest and **subsequent** confinement. (*"Before I Wake,"* p. 33)
Ⓐ harsh Ⓒ underground
Ⓑ unexpected Ⓓ following
8. I myself know of only two cases, but I can assure you they are both unquestionably **authentic**. (*"Before I Wake,"* p. 35)
Ⓐ amazing Ⓒ confusing
Ⓑ old Ⓓ real
9. The lords knew by his **countenance** that the king had met with some disturbance, but no one knew of his encounter. (*"Sir Gawain and the Loathly Lady,"* p. 39)
Ⓐ politeness Ⓒ speech
Ⓑ expression Ⓓ royalty
10. "If she were the most **loathsome** woman that ever a man might see, for your love I would spare nothing." (*"Sir Gawain and the Loathly Lady,"* p. 41)
Ⓐ disgusting Ⓒ pitiful
Ⓑ beautiful Ⓓ surprising

CLUSTER TWO

Analyzing

I. Present this definition to students.

When **analyzing** you break down a topic or subject into parts so that it is easier to understand.

II. Discuss with students how they are already analyzing by sharing the situations below.

You analyze when you

- examine the details of a puzzle to understand it as a complete picture.
- reread the lines of a poem to figure out its meaning.
- review step-by-step instructions to see how they relate to each other.
- think about how to explain a process to someone else so that it make sense.
- inspect the action of the gears and chain on a bike to pinpoint a shifting problem.

III. Explain that analyzing helps us learn big or complicated ideas by studying their parts.

A. Use the reproducible "What If?" on the next page as an overhead or blackline master.

B. Point out that fantasy allows us to explore "what if" questions. What if you made a wish that was instantly fulfilled? Would getting your wish be good or bad? Suppose you suddenly came face-to-face with a fearsome creature like a dragon. What could you learn about courage? What might you learn about how people react to something they fear but don't understand?

C. Discuss with students which characteristics, or parts, of fantasy increase its power to make us think about our lives and learn about ourselves. Here are some possible answers.

- *The "anything goes" nature of fantasy means characters can take risks and explore.*
- *Anything that can be imagined might happen in fantasy.*
- *Fantasy raises questions about what we believe.*

What If?

Cluster Question: What can fantasy teach us?

Directions: Fantasy entertains, certainly, but it also has the freedom to pose intriguing “what if” questions that can lead to unexpected insights about life. Below are two “fantasy opportunities.” Read each situation and answer the questions.

Opportunity A: What if you could buy a potion that would make someone fall completely in love with you forever?

Advantages of this opportunity

Disadvantages of this opportunity

Would you take this opportunity? Why or why not?

Opportunity B: What if you could swap something you don't like about your life for something else that someone doesn't like about his or hers?

Advantages of this opportunity

Disadvantages of this opportunity

Would you take this opportunity? Why or why not?

Cluster Two Vocabulary

Watch for the following words as you read the selections in Cluster Two. Record your own vocabulary words and definitions on the blank lines.

Plain Magic pages 48–60

embroidering decorating with needlework
piebald black and white in patches; term for a spotted horse
placate calm; make peace with
preying hunting; making a victim of
spectacular marvelous; dramatic

The Bureau d'Echange de Maux

pages 61–65

accosted confronted; demanded attention
apathetic unfeeling; unconcerned; indifferent
furtive sly; evasive; underhanded
incongruous unfitting; unlikely
infinitely endlessly; greater than any number
malady illness; affliction
mean shabby; poor
trivial unimportant; petty
unwieldy bulky; awkward

Ms. Lipshutz and the Goblin pages 67–73

complied went along with; cooperated
conceded admitted; agreed to
disdained scorned; rejected
elongated lengthy; stretched out
entail require; involve
gibber chatter; make sounds without meaning
guttural harsh-voiced; deep; throaty
illustrious famous; distinguished
immaterial off the point; irrelevant
inscribing writing carefully
personage distinctive character
timbre tone; resonance

The Chaser pages 74–77

apprehensively anxiously; fearfully
draught unhealthy draft or breeze
fervently enthusiastically; with strong feeling
imperceptible unnoticeable; undetectable
impulse sudden whim or urge
obscurely not clearly; faintly
rapture state of bliss, great happiness

Plain Magic by Tamora Pierce, pages 48–60

Short Story

Summary

As a dragon nears, Wizard Halen convinces everyone that a girl must be sacrificed to save the town—and Tonya, the headmaster's daughter, is chosen. Lindri, a traveling peddler, uses her experience and simple magic to release the girl and capture the dragon. When Lindri leaves to return the now-docile dragon to its home, Tonya goes with her to learn "plain magic."

Reading Hint	Thinking skill	Extensions
The selection is longer than most of the others. Break it into sections and ask students to summarize what they've read. Provide time for questions.	Analyze the qualities that allow Lindri to overcome the dragon.	Draw the Setting: Have students create a map of the landscape where the story is set. The author includes a number of landmarks in the setting.

Vocabulary

embroidering decorating with needlework

piebald black and white in patches; term for a spotted horse

placate calm; make peace with

preying hunting; making a victim of

spectacular marvelous; dramatic

Discussing the Short Story

1. Why is Tonya not satisfied with her life in the valley? (Recall) *She is one among many children, the local wizard is reluctant to teach her magic, and she dreams of seeing new lands and people.*
2. What does the veil Lindri sells Riv reveal about her? (Analysis) *Answers may vary. Lindri can work magic with fabric; she is a kind person who uses her magic to help others instead of to enrich herself.*
3. Why don't the townspeople believe Lindri when she says it's foolish to sacrifice a girl to the dragon? (Analysis) *Answers will vary. The townspeople are afraid to disobey the advice of their wizard, who ignores Lindri's experience with dragons because he sees her as a threat to his authority.*
4. Comment on whether you found anything unexpected in this story. (Analysis) *Answers will vary. The simple peddler woman is wiser and more powerful than the wizard. The dragon has no appetite for virgins and is*

easily tamed. Tonya is saved by a woman who has learned to trust her experience and her "plain" skills instead of by a warrior.

5. Why do you think Tonya chooses to learn Lindri's "plain magic" instead of becoming a wizard? (Analysis) *Answers will vary. While Lindri's magic is not spectacular, it is more effective than what the wizard has learned from books. Wizard Halen uses his magic to enhance his power and wealth; Lindri uses her magic to help others. Tonya chooses to be like the open-minded and adventurous Lindri instead of like the narrow-minded and fearful Wizard Halen.*

Special Focus: May the Force Be With You

In adventure stories, the hero often faces a test of character. Perhaps he survives alone in the wilderness or she performs a daring rescue. Heroes in fantasy fiction often prove themselves through adventures, but more often they must also face the inner struggle of learning to control some special power such as magic. In these stories, the magic itself is not as important as the way a person handles it. Will the hero use his or her powers for selfish purposes or for the good of others?

Have students compare the way Wizard Halen and Lindri think about magic. Explore the idea that Tonya's decision to learn "plain magic" is a test of character.

The Bureau d'Echange de Maux by Lord Dunsany, pages 61–65

Short Story

Summary

The narrator finds an unusual shop in Paris where an evil-looking proprietor helps customers exchange misfortunes. Intrigued, the narrator trades his seasickness for a fear of elevators. Now the fear of elevators is “almost the curse of [his] life.” He attempts to return to the shop, but it has disappeared.

Reading Hint	Thinking Skill	Extensions
A strategy for reading long sentences is to look for individual thoughts set off by commas.	Analyze the risks the narrator took when he decided to make a bargain in the Bureau d'Echange de Maux.	Invitation to Write: Have students draft the contract that customers of the shop would sign, leaving blank lines for names, the date, and a description of the evils being switched.

Vocabulary

accosted confronted; demanded attention
apathetic unfeeling; unconcerned; indifferent
furtive sly; evasive; underhanded
incongruous unfitting; unlikely
infinitely endlessly; greater than any number
malady illness; affliction
mean shabby; poor
trivial unimportant; petty
unwieldy bulky; awkward

Discussing the Short Story

1. What is the business of the Bureau d'Echange de Maux? (Recall) *Customers exchange their griefs and misfortunes.*
2. What do you think the narrator means when he says “a man’s own evil . . . so unbalances all men’s minds that they always seek for extremes . . . Almost always it seemed they did business in opposite evils”? (Analysis) *People tend to want the opposite of what they have; someone with a large family might wish to be an only child, while an only child might long for brothers and sisters.*

3. Why does the narrator choose to exchange his fear of seasickness for another evil? (Analysis) *He wants to find out why no one who has made a bargain ever returns to the shop, and he does not think an exchange of slight evils will be very risky.*
4. Why do you think no customer ever comes back to the shop? (Analysis) *Answers may vary. Some may say that customers learn that one evil is as bad as another. Perhaps customers are allowed only one trade, for the shop is gone when the narrator returns.*

Literary Focus: Creating Atmosphere

Have students analyze how the author builds an oppressive, unhappy atmosphere around this shop through word choice (“sinful eye,” “gruesome smack”), comparisons (eyes “like lizards motionless on the wall”), and setting (“dingy . . . low-ceilinged room,” “small grim shop,” “spidery back room”).

Discussing the Images

1. Why do you think the photograph on page 63 was chosen for this story?
2. What do you think the person in the illustration on page 65 is feeling or thinking?

Ms. Lipshutz and the Goblin by Marvin Kaye, pages 66–73

Short Story

Just before Hallowe'en, a job-seeker approaches Daphne Lipshutz's window at the Bureau of Unemployment in New York City. As a perfect bureaucrat, she is unfazed when he identifies himself as Klotsch, a goblin who works for Beelzebub. Klotsch is attracted by her pimples and her unflappability. They have a drink together after work, get married the following spring, and move to the suburbs, where they apparently live happily ever after.

Reading Hint	Thinking Skill	Extensions
The dialogue can be quite funny if read aloud, especially if the goblin sounds like Cookie Monster and Ms. Lipshutz has a flat, bored voice. Assign a narrator too.	A goblin and a job application are an incongruity—things that don't normally go together. <i>Analyze</i> other incongruities in this story and discuss how they contribute to its effect.	Help Wanted: Have students write a Help Wanted ad that would fit Murr Klotsch or other fantastic creatures: elves, unicorns, dragons, superheroes, etc.

Vocabulary

complied went along with; cooperated
conceded admitted; agreed to
disdained scorned; rejected
elongated lengthy; drawn out
entail require; involve
gibber chatter; make sounds without meaning
guttural harsh-voiced; deep; throaty
illustrious famous; distinguished
immaterial off the point; irrelevant
inscribing writing carefully
personage distinctive character
timbre tone; resonance

Discussing the Short Story

- Where does Ms. Lipshutz work? Why has a goblin come to this office? (Recall) *Ms. Lipshutz works for the Bureau of Unemployment in New York City. The goblin says he can't find employment in his line of work—scaring people.*
- Why do you think the author introduces Ms. Lipshutz by giving facts about her? (Analysis) *Answers will vary. Her job is to take down facts about people; at first, she seems uninteresting, but there's much more to her than "just the facts;" the change in her description shows how her happiness with Klotsch improves her appearance.*

- Why are Ms. Lipshutz and Klotsch attracted to each other? (Analysis) *Answers will vary. The warty Klotsch admires her acne, and she responds to his interest with sympathy; the attraction becomes mutual.*
- Humor is often used to make critical comments about society. Find examples in this story. (Analysis) *Answers will vary. Klotsch claims landlords are not people; the Devil hangs out around Times Square, which used to be notorious for criminal activity; goblins are "outclassed" by other scary things; Ms. Lipshutz's mother disapproves of Klotsch until he becomes successful.*

Literary Focus: Understatement

Understatement is an unexpectedly mild response to something startling or shocking. Understatement tends to be funny because it's an inappropriate response.

Most people would be horrified by Klotsch's antics on page 71 ("Klotsch uttered a fearful yell, gnashed his teeth. . . . swung from the light fixtures and dripped green on various desks.")—but not New Yorkers: "worse things happen."

Have students find other examples of understatement, especially in the dialogue between Klotsch and Ms. Lipshutz.

Correction: Footnote number 4 on page 68 should read "flat nasal accent common to Grand Concourse area of the Bronx."

The Chaser by John Collier, pages 74–77

Short Story

Summary

Alan buys a love potion that will make the girl he loves return his feelings—permanently and obsessively. The old man who sells it charges only a dollar. In his delight, Alan ignores the old man's dark hints about the “chaser”—an expensive poison for which his customers return later.

Reading Hint	Thinking Skill	Extensions
Explain that a “chaser” is a second drink taken to cut the effects of the first.	Have students <i>analyze</i> the things for which a “life-cleaner” might be used.	Diary Entry: Have students write a diary entry that reveals how the relationship between Alan and Diana turns out.

Vocabulary

apprehensively anxiously; fearfully

draught unhealthy draft or breeze

fervently enthusiastically; with strong feeling

imperceptible unnoticeable; undetectable

impulse sudden whim or urge

obscurely not clearly; faintly

rapture state of bliss, great happiness

Discussing the Short Story

1. Why does Alan visit the seller of potions? (Recall) *He has been told he can obtain a love potion with “extraordinary effects” there.*
2. How will the potion affect the girl Alan loves? (Recall) *He will be “her sole interest in life” forever.*
3. Predict what would it be like to be in a relationship with someone who had taken the love potion. (Analyze) *Answers may vary. This kind of obsessive love becomes so intolerable that people buy the expensive poison to escape it.*
4. Give your opinion about whether Alan will ever return to the shop. (Analyze) *Answers will vary. The old man expects that Alan will return for a poison that will free him from Diana's obsessive love.*
5. What do you think of Alan's decision to buy the love potion? (Analyze) *Answers will vary. Some might think that Alan is a fairly ordinary young man who simply wants a girl to return his love. Others may feel that he is*

selfishly depriving Diana of her freedom to choose whom she will love. He might also be seen as an inexperienced youth who becomes trapped by an old man's greed.

Discussing the Image

1. What feeling does the image on page 74 give you about the potions the old man sells?
2. If you were going to choose another image to illustrate this story, what would it be?

Literary Focus: Irony

Irony is a way of saying one thing and meaning another. For example, a student who says “Our teacher, with his usual kindness, has just given us extra homework for the weekend” probably doesn't think the teacher is kind at all.

That is an example of *verbal irony*, saying one thing while meaning the opposite. Another type of irony is *situational irony*, in which people get the opposite of what they expect. In *dramatic irony*, the audience or other characters understand the full meaning of what a character says better than the character does.

Help students find examples of irony in “The Chaser.” For example, Alan expects a long, happy life with Diana. Is that really what he will get?

The old man replies “*Au revoir*” when Alan says “good-bye.” What does the old man understand that Alan does not?

What Can Fantasy Teach Us?

Thinking Skill: ANALYZING

1. Why do you think Lindri calls her abilities “just plain magic. . . . Nothing spectacular”? *Lindri’s “magic” seems to be based on creativity (needlework), compassion, (“I like animals”), and common sense. She scolds the villagefolk for believing rumors about dragons instead of getting at the truth. Some might say Lindri’s magic is really wisdom.*
2. **Satire** pokes fun at human weaknesses, ideas, customs, and institutions. In your opinion, what things are being satirized in “Ms. Lipshutz and the Goblin”? *The real world is so scary a goblin can’t find work; a bureaucracy such as a city employment office can’t adapt to someone who’s different like a goblin: the same boring questions are asked; city people are so used to bizarre things they don’t notice the goblin.*
3. In “The Chaser” why do you think the love potion is only a dollar while the “life-cleanser” costs thousands? *Young, inexperienced people who want to be loved won’t have much money. Later, however, when they’re older and have lost interest in their beloved, they’ll have the money for the “life-cleanser.”*
4. Add the selections in this cluster to the fantasy classification chart you began at the end of Cluster One. *Answers will vary. Suggested responses are provided below.*

Title	Types of Fantasy
Plain Magic	Sword/Sorcery
Ms. Lipshutz and the Goblin	Satirical
The Bureau d’Echange de Maux	Horror
The Chaser	Satirical, Horror

5. Using **analysis**, decide what lesson is taught by each story in this cluster. “Plain Magic” teaches that one of the main causes of suffering and cruelty is superstition and ignorance. “The Chaser” suggests that immature, selfish love will be regretted later. Ms. Lipshutz and the Goblin shows that love conquers all. “The Bureau d’Echange de Maux” teaches that what seems like a curse affecting you is no worse than what other people are coping with.

Writing Activity: The Moral of the Story

The handout on the next page provides a graphic organizer to help students with the writing activity. You may wish to use the Writing Activity Handout as an assessment. See also page 54 for a sample rubric to use with student essays and projects.

Writing Activity: The Moral of the Story

Directions: The stories in this cluster use fantasy to teach lessons or morals. Choose a proverb from those below or think up your own. Then create an outline for a fantasy story that could teach this lesson. For fun, read your outline to your classmates without sharing the proverb it is based on. See if they can guess the proverb.

You can't teach an old dog new tricks.

Beauty is only skin deep.

A fool and his money are soon parted.

Two heads are better than one.

People in glass houses shouldn't throw stones.

Children should be seen not heard.

Proverb
Story setting
List of characters
Main problem or conflict of the story
How do the characters react to the problem?
How is the problem resolved?

Cluster Two Vocabulary Test

Pages 47–78

Vocabulary Words

Choose the meaning of the bold word in each passage.

1. "Now, tell me about the dragon who's been **preying** on this valley." (*Plain Magic*, p. 52)
Ⓐ visiting Ⓒ ignoring
Ⓑ fleeing Ⓓ hunting
2. "But there is a fourth way to **placate** a dragon, and I have found it at last." (*Plain Magic*, p. 55)
Ⓐ overcome Ⓒ calm
Ⓑ fight Ⓓ escape
3. I entered at once and **accosted** the listless man that lolled on a stool by his counter. (*The Bureau d'Echange de Maux*, p. 61)
Ⓐ saw Ⓒ shook
Ⓑ confronted Ⓓ arrested
4. [His eyes] lay so still, so **apathetic**, that you would have sworn that he was drugged or dead . . . (*The Bureau d'Echange de Maux*, p. 61)
Ⓐ dull Ⓒ unfeeling
Ⓑ unfocused Ⓓ staring
5. Ms. Lipshutz thought he looked like the Jolly Green Pickle or an **elongated** cousin of Peter Pan. (*Ms. Lipshutz and the Goblin*, p. 68)
Ⓐ well-muscled Ⓒ too fat
Ⓑ very ugly Ⓓ stretched out
6. Ms. Lipshutz **conceded** the distinction. (*Ms. Lipshutz and the Goblin*, p. 70)
Ⓐ resisted Ⓒ admitted
Ⓑ argued Ⓓ misunderstood
7. In an uncharacteristic spirit of compromise, Daphne promptly **complied**. (*Ms. Lipshutz and the Goblin*, p. 70)
Ⓐ cooperated Ⓒ complained
Ⓑ quit Ⓓ disagreed
8. The couple moved to the suburbs, where Mrs. Lipshutz often visits her **illustrious** son-in-law. (*Ms. Lipshutz and the Goblin*, p. 73)
Ⓐ artistic Ⓒ comical
Ⓑ colorful Ⓓ famous
9. "I hope all your mixtures are not as expensive," said Alan **apprehensively**. (*The Chaser*, p. 75)
Ⓐ breathlessly Ⓒ anxiously
Ⓑ greedily Ⓓ eagerly
10. "She will actually be jealous?" cried Alan in a **rapture**. "Of me?" (*The Chaser*, p. 76)
Ⓐ musical voice Ⓒ sudden fear
Ⓑ state of bliss Ⓓ quiet tone

CLUSTER THREE

Evaluating

I. Present this definition to students.

Evaluation is the process of making a judgment based on standards or criteria.

II. Discuss with students how they already use evaluation by sharing the situations below.

You use evaluation when you

- find a source for a school report and judge whether it's useful.
- hear a persuasive speech that's both facts and opinions.
- decide if an item of clothing is worth the price.
- see an advertisement for a movie and decide whether you want to go watch it.
- weigh the level of commitment required by an exercise program versus its benefits to you.

You might invite students to suggest other situations where evaluation is used.

III. Explain to students that they will use standards or criteria to evaluate what's real in the stories featured in Cluster Three. Use the following steps to show the process.

- A. Explain that *criteria* are standards that can be used to make a judgment. Lead students through a simple exercise of establishing criteria about a movie. Write on the board, "What Makes a Good Movie?" Divide the class into groups. Make four columns: plot, setting, music, theme. Tell them they are to establish their own criteria for each one of the elements of a good movie. As the groups report, have them write their criteria in each column.
- B. Use the reproducible "The Reality Check Quiz" on the next page as an overhead transparency or a blackline master. Compare students' criteria for evaluating each situation. Then ask, "How is it possible that people can disagree about what's real?"
- C. Write on the board, "Perception is reality." Ask the class what they think this means. Explain that this is often used in business circles, for example, to make a point: what people experience or think is what they believe is true. Lead a discussion on the following topic: *Do we all share one reality?*

The Reality Check Quiz

Cluster Question: What's real and how do you know?

Directions: Fantasy is based on the contrast between what we know to be real and what we can imagine. Readers of fantasy literature enjoy seeing reality “morphed” into fantastic situations that are beyond the bounds of the predictable and familiar. But if fantasy goes too far beyond reality, readers can't relax and let their imaginations play. Instead, they find themselves thinking, “This is just unbelievable.” We all have standards, or criteria, of what's real. What are yours?

Read the descriptions below of unusual events and answer the questions.

Are fairies real?

A respected magazine has broken a remarkable story: two girls, playing in the woods near their home, have taken photographs of fairies. The article reproduces the photographs. Experts who examined the photos say they can't find evidence of fraud.

Would this magazine article convince you fairies are real? ☐ Yes ☐ No

What are the reasons you believe or don't believe?

Can a haunted castle be real?

Legend has it that a certain castle is haunted. Everyone in the area believes the legend, and the atmosphere of the castle feels spooky.

Is this castle haunted? ☐ Yes ☐ No

What are the reasons you believe or don't believe?

Traveling to other worlds?

An art-lover says that looking at a painting by a gifted artist can take you into another world.

Would you accept this statement as true? ☐ Yes ☐ No

What are the reasons you believe or don't believe?

As you read the selections in this cluster use your evaluation skills to determine if the authors have taken the fantasy too far.

Cluster Three Vocabulary

Watch for the following words as you read the selections in Cluster Three. Record your own vocabulary words, and their definitions, on the blank lines.

"Ticing" the Fairies pages 80-87

carnage slaughter; killing
chauvinism belief in one's own superiority
depict portray; show
enticing attracting; luring
incessantly ceaselessly; without stopping
mystical mysterious; supernatural
skeptics doubters
uncannily oddly; weirdly

Disenchantment pages 88-89

crescents half-moon shapes
falters trembles; hesitates
phantom ghost; illusion
vespers evening prayers

The Spring pages 90-100

bearings sense of location; position
grisly frightful; awful
intangible unreal; untouchable
predates existed before
straddled threw a leg over; mounted

Caleb's Colors pages 101-113

eerie weird; uncanny
exotic foreign; unusual
periwinkle lavender-tinted blue
quack fake; unqualified doctor
random unplanned; without order
ranting raving; preaching noisily
savants wise people; scholars
silhouetted outlined
surreal fantastic; otherworldly

"Ticing" the Fairies by Wim Coleman, pages 80–87

Article

Summary

In 1917, two girls in rural England offered photographic "proof" of the existence of fairies. The author describes reactions to the famous pictures and weighs the evidence of their authenticity. He questions whether the girls meant to deceive or whether they were trying to depict a genuine experience.

Reading Hint	Thinking skill	Extensions
Use a map to point out the places mentioned: England, South Africa, France, and Europe.	Evaluate the truth of this statement: "The Cottingly fairies will continue as a really great mystery."	Media Literacy: Suppose that you work for a TV newsmagazine that plans to cover the girls' photographs. Who would you interview? What evidence would you include? How would you sum up the story for your viewers?

Vocabulary

carnage slaughter; killing

chauvinism belief in one's own superiority

depict portray; show

enticing attracting; luring

incessantly ceaselessly; without stopping

mystical mysterious; supernatural

skeptics doubters

uncannily oddly; weirdly

Discussing the Article

1. Why did the girls borrow a camera to photograph fairies in the first place? (Recall) *Elsie wanted to prove to her father that Frances was not lying when she said she fell into the beck while playing with fairies.*
2. How did the photographs become famous? (Recall) *The girls' Aunt Polly sent prints to a speaker at her Theosophical Society. He then shared them with others, including Sir Arthur Conan Doyle, who published an article about them.*
3. Why might people have been eager to believe that the photographs were genuine? (Analysis) *Answers may vary. In general, people wanted to escape from the Great War. Many hoped that fairies would prove that science can't explain all of life's mysteries. Some wanted to believe for personal reasons; for example, Conan Doyle wanted to communicate with his dead son.*

4. What evidence is there that the fairies were not real? (Analysis) *Answers may vary. Their clothes were modern; they resembled fairies in a published book; adults never accompanied the girls when they were "ticing" fairies; and finally, the girls admitted the hoax when they were elderly women.*
5. Why do you think the girls made the photographs? (Analysis) *Answers will vary. The girls might have been joking, deliberately hoaxing, or trying to document a genuine experience.*

Special Focus: The Author Versus His Creation

Conan Doyle was a firm believer in the supernatural, but his most famous character, Sherlock Holmes, believed only in facts and evidence. When others hinted that mysterious forces were involved in a crime, Holmes reacted with impatience and scorn.

- How can an author have different opinions and values from his characters?
- Speculate about why Doyle was not as skeptical as Sherlock Holmes when he investigated the fairies.

Discussing the Images

1. Would the photographs on pages 80 and 85 convince you to believe in fairies?
2. How does what you know about special effects influence your reaction to these photographs?

Disenchantment by Louis Untermeyer, pages 88–89

Poem

Summary

The speaker is a young man exploring a ruined castle that is rumored to be haunted. As the youngest son of a widow, he fits the legend of the young warrior destined to face supernatural powers. However, he finds that his imagination provides the only real excitement.

Reading Hint	Thinking Skill	Extensions
Read the poem aloud to help students overcome the tendency to pause at the end of every line.	<i>Evaluate</i> whether the speaker's disenchantment is a good or bad thing.	The Title: Have students explain what they think the poem's title means.

Vocabulary

crescents half-moon shapes

falters trembles; hesitates

phantom ghost; illusion

vespers evening prayers

Discussing the Poem

1. What is the setting of the poem? (Recall) *A ruined castle in the German fairy forest, which was the setting of the stories collected by the Brothers Grimm.*
2. Why does the narrator believe the ruined castle holds special possibilities just for him? (Recall) *Legend says, "here the enchanted/Dragon obeys/only the youngest/Son of a widow," which he is.*
3. What does the speaker expect to find? (Analysis) *Answers may vary. He expects to encounter fantastic creatures—a gnome, a spell, a witch's snare, hidden riches—and to do battle with a dragon. Perhaps he also expects to face dangers and become a man.*
4. Why does the speaker believe in the legends? (Analysis) *Answers will vary. "Everyone says" that the castle is haunted. The legends offer him a way to test himself and find his destiny.*

5. Why do you think "nothing happens"? (Analysis) *Answers will vary. The young man may be looking for something that doesn't exist—or that no longer exists. Perhaps his inner phantoms lose their power once he confronts them. Freed from the illusions of childhood, he is ready to become an adult.*

Special Focus: The Uses of Enchantment

A German child psychologist, Bruno Bettelheim, wrote a book, *The Uses of Enchantment*, about the purpose of fairy tales. He argued that while fairy tales are meant to entertain, they also bring up issues that children face as they grow up. A giant might be a stern father figure; a princess, a boy's first love—and a queen, the boy's jealous mother!

Explore whether this poem could be about reaching an important stage in growing up.

The Spring by Peter Dickinson, pages 90–100

Short Story

Summary

Derek has always felt he wasn't "meant to be here." His dreams draw him to a spring, where his twin, David, emerges from the water. Derek's family reacts as if David had always been there. When David goes back to the spring one night, Derek follows him to the other side, "leaving a world where he had never been born."

Reading Hint	Thinking Skill	Extensions
Encourage students to ask "What does this mean? Why is this happening?" as they read.	Evaluate whether the events at the spring take place only in Derek's mind.	Imaginative Challenge: Have students create an entrance to another world—mirrors, sewer covers, caves, the space behind waterfalls. . . . Have students write or draw about their entrances and where they lead.

Vocabulary

bearings sense of location; position
grisly frightful; awful
intangible unreal; untouchable
predates existed before
straddled threw a leg over; mounted

Discussing the Short Story

1. What confirms Derek's feeling that "he wasn't really meant to be there"? (Recall) *His great-aunt remarks that Derek was "an afterthought"—his parents hadn't planned to have another child.*
2. Why does David go to the spring? (Analyze) *Answers may vary. He senses that the spring is magical and believes that going to the spring will end his annoying dreams about it.*
3. Is Derek's first trip to the spring at night a dream? Weigh the evidence. (Analysis) *Answers will vary. The visit could be a dream: "he rode as though there were a stiff breeze at his back, hardly getting tired at all," he expects people to ask him where he's going "but no one did"; he knows in advance he's going to get into the abbey; and as he approaches the spring, "His heart was beginning to thump, the way it did in the dream." However, his dread is appropriate to an encounter with another reality and, in a fantasy story, anything can happen.*

4. Who or what is David? (Analysis) *Answers will vary. David could be part of Derek's dream about the spring, Derek's counterpart from another world, or a personification of Derek's sense that he doesn't really belong.*
5. What do you think happens when Derek follows David into the spring? (Analysis) *Derek might be entering a world where he really belongs. Perhaps he is dreaming about death. Students who take the story more literally might argue that he drowns himself.*

Literary Focus: Point of View

Students' interpretation of this story will depend on whether they think the events at the spring take place in Derek's mind or whether the author is writing from an objective point of view.

The stream of consciousness technique lets readers "get inside a character's head" and follow his thoughts, share his feelings—even experience his dreams—as they happen.

Ask students to think about whether the author invites us to experience these events as Derek himself does, or whether the narrator describes what's happening from an objective, all-knowing point of view.

Caleb's Colors by Neal Shusterman, pages 101–113

Short Story

Summary

Gallery owner Quentin Prax offers \$1 million for a painting by Caleb, an autistic boy. Caleb's sister Rhia watches Prax destroy each of Caleb's efforts until the boy creates an original masterpiece. Caleb then "signs" his work by going through the painting into the world he has created. Prax explains that he provides alternative worlds for people who suffer in this one and asks Rhia to be the gatekeeper for Caleb's world.

Reading Hint	Thinking Skill	Extensions
Ask students to predict what they might find in a Gallery of Worlds.	Evaluate whether Prax is a good or evil person.	Gallery of Worlds: Suppose that you had your own Gallery of Worlds. Describe one work of art, story or poem, or piece of music that you would include in your gallery.

Vocabulary

eerie weird; uncanny
exotic foreign; unusual
periwinkle lavender-tinted blue
quack fake; unqualified doctor
random unplanned; without order
ranting raving; preaching noisily
savants wise people; scholars
silhouetted outlined
surreal fantastic; otherworldly

Discussing the Short Story

- Why does Mr. Prax visit Caleb's parents? (Recall) *He wants to commission a work of art from Caleb.*
- How does the phrase "he's in a world of his own" apply to Caleb? (Recall) *Caleb is autistic. He doesn't speak and seems to be in touch with a reality only he understands.*
- What makes the paintings in Prax's gallery different from most paintings? (Analysis) *Answers will vary. Prax considers these paintings true masterpieces, because each artist has succeeded in the task of creating a world. These extraordinarily vivid paintings are portals to the worlds the artists imagined.*
- When does Rhia begin to understand what Prax wants from Caleb? (Analysis) *Answers will vary. Prax's question about whether she would like to see the work of real masters*

awakens her curiosity. She understands enough to stay with Caleb while Prax forces him to paint. She fully understands when she realizes that the paintings are gateways to other worlds.

- Why does Prax demand an original work from Caleb? (Analysis) *Answers will vary. He understands Caleb because of his experience with his daughter. Prax is helping Caleb fulfill his potential. He wants to provide "alternatives" for people who are not happy in this world. He believes that creating a world is the most important thing an artist can do, despite the suffering it requires.*

Literary Focus: Imagery

Imagery is language that appeals to the senses. Writers often use imagery to help readers share the experience they describe. Perhaps they imitate sounds, describe smells, or create a sense of movement.

They might also use one image many times. For example, Shusterman repeats the image of color. Mr. Prax is described as a complex "intertwining" of colors. Caleb's smile, after he enters his world, is filled with colors.

Help students trace the ways Shusterman uses color in this story. Encourage them to look for relationships among the examples they find. Then explore the meaning of the title "Caleb's Colors."

What's Real and How Do You Know?

Thinking Skill: EVALUATING

1. Study the photograph of the "fairy" on page 80. Are you surprised that so many people were fooled? Why or why not? *Most students will probably say the "fairy" looks amateurish. Point out to them that photography was still a new art at the turn of the century, and many people would have confused fantasy with reality in images. People are still fooled today. A 50-year-old picture of the Loch Ness monster was only recently revealed as a hoax. Tricksters routinely put phony photos of UFOs on the Internet. Supermarket tabloids alter photographs in almost every issue.*
2. Write a short **character sketch** of Mr. Prax that would describe him to someone who has not read "Caleb's Colors." Describe both his outward appearance as well as other characteristics such as his voice and his apparent attitude toward others. *Students should examine the story itself for clues to his appearance and behavior.*
3. Rhia, the narrator of "Caleb's Colors," **evaluates** Mr. Prax from the very beginning of the story. Find at least three quotations that show her feelings about Mr. Prax at the beginning, middle, and end of the story. *"I was irritated that I couldn't be a part of whatever was going on, but also relieved that I could be out of Mr. Prax's sight. I didn't trust him." "Now you've done it! I shouted at Prax through my tears. 'Now he'll never paint or pick up a crayon ever again! You've ruined the one thing he can do, you monster.'" "I need a gatekeeper," he told me. 'Someone to decide whom Caleb would want in his world. Will you do that for me?' I didn't answer him. Instead I went to a shelf, opened a sheet, and together we gently covered the canvas."*
4. Add the selections in this cluster to the classification chart you started at the end of Cluster One.
5. All of the selections in this cluster have elements of both **reality** and **fantasy**. Use a chart such as the one below to list some of these elements. Then add at least one item or event that seems to combine reality and fantasy.

Selection	Real things	Fantasy	Combination
"Ticing" the Fairies	Real people	Fairies	Children interact with fairies.
The Spring	A natural spring	A twin out of nowhere	Boys go through the spring into another world.
Caleb's Colors	Autism	Other worlds on canvas	Autistic boy paints otherworldly landscapes.
Disenchantment	A castle	Witches, owls, treasure	A boy is at the place for fantasy but there is none.

Writing Activity: Memo to the Editor in Chief

The handout on the next page provides a graphic organizer to help students with the writing activity. You may wish to use the Writing Activity Handout as an assessment. See also page 54 for a sample rubric to use with student essays and projects.

Writing Activity: Memo to the Editor in Chief

Directions: Suppose that all of the selections in this cluster were sent to you by hopeful authors. Your job as editorial assistant for a fantasy magazine is to **evaluate** the selections, choose your favorite, and write a memo to the editor in chief recommending it for publishing. To help with your selection, first establish your criteria for a good fantasy story. You may want to refer to the definition of fantasy you wrote for Cluster One. Use the chart below to help you organize your thoughts. Note: be sure to use the Memo format modeled below. Be creative in formatting and writing your memo. Remember, this is a *fantasy* magazine.

Your definition of "reality"
Your criteria for a good fantasy. (What three things should a good fantasy contain?)
Title you would recommend that meets your criteria
Reasons why you like the title

Memo	
TO:	Editor in Chief
FROM:	Hot-Shot-Editor
DATE:	
RE:	Fantasy Find

Your evaluation memo should

- begin with the purpose of your memo.
- list the criteria you used in making your selection.
- list the key reasons for your positive evaluation.
- offer to provide further information and/or request a reply.
- use language that is courteous, precise, and businesslike.

Cluster Three Vocabulary Test

Pages 79–114

Vocabulary Words

Choose the meaning of the bold word in each passage.

1. But Frances and Elsie were not the only members of the family with a **mystical** turn of mind. (*"Ticing the Fairies,"* p. 82)

(A) vague	(C) mysterious
(B) wealthy	(D) old-fashioned
2. The Great War seemed an awful climax to a long spiritual crisis. Its **carnage** was blamed as much on scientific materialism as on runaway technology. (*"Ticing the Fairies,"* p. 84)

(A) beginning	(C) outcome
(B) slaughter	(D) cause
3. Isn't it possible, at the start, that Elsie truly wanted to **depict** what she and her cousin thought they had seen? (*"Ticing the Fairies,"* p. 87)

(A) hide	(C) identify
(B) portray	(D) find
4. I walk up boldly, / Though my breath **falters** (*"Disenchantment,"* p. 88)

(A) rises	(C) trembles
(B) gasps	(D) deepens
5. He climbed, **straddled** the wall, leaned down, and with an effort hauled the ladder up . . . (*"The Spring,"* p. 94)

(A) gripped	(C) kicked
(B) mounted	(D) studied
6. Out in the open on the upper slope of lawn he got his **bearings**, checked for a landmark so he would be able to find his way back to the ladder, and walked down in the shadow of the trees toward the river. (*"The Spring,"* p. 95)

(A) belongings	(C) supplies
(B) breath	(D) position
7. The night was still, but he felt as though he had an **intangible** wind in his face. (*"The Spring,"* p. 98)

(A) scented	(C) steady
(B) untouchable	(D) brisk
8. When you first watch Caleb and his Crayolas, you might think his marks are **random**—just wild firings from a ruined brain . . . (*"Caleb's Colors,"* p. 102)

(A) unstoppable	(C) unplanned
(B) unknown	(D) unskilled
9. I wanted to grab Caleb and run, taking him away from this **ranting**, insane man—and yet part of me must have understood what he was doing, and why he was doing it. (*"Caleb's Colors,"* p. 109)

(A) raving	(C) bullying
(B) dancing	(D) nagging
10. The man and woman stepped toward the **surreal** landscape with the red leaves. (*"Caleb's Colors,"* p. 110)

(A) beautiful	(C) slippery
(B) colorless	(D) fantastic

Teaching Cluster Four

The final cluster in *Flights of Fantasy* can be presented using one or more of the following methods.

- presented by the teacher
- used for independent student learning
- used for a final assessment

Use the chart below to plan.

Teacher Presentation	Independent Learning/Assessment
<p>For teacher-directed study you can</p> <ul style="list-style-type: none"> • pass out cluster vocabulary sheet. • set schedule for reading selections. • use appropriate discussion questions and extension activities for each selection. • administer Vocabulary Test. • assign research projects. • administer final essay test. 	<p>Students can</p> <ul style="list-style-type: none"> • plan and present a lesson over one or more of the selections in the last cluster. • prepare a vocabulary study sheet and create and administer a vocabulary test. • conduct additional research on a related topic. • respond to one or more of the questions or activities on the Responding to Cluster Four page.

Teacher Notes

CLUSTER FOUR

Synthesizing

I. Present this definition to students.

In **synthesizing**, you combine or rearrange statements, feelings, or ideas to provide a new or fresh perspective.

II. Share with students how they already use synthesis in their everyday lives. You might start with the following list.

You synthesize when you

- listen to two friends disagree and point out a third possibility that includes what they are both saying.
- choose several pieces of clothing that together make an ensemble.
- read a mystery and figure it out by linking up the various clues.
- realize a team is losing because of a single weakness.
- organize your CDs into original categories that are logical to you.

You might invite students to suggest other situations where synthesizing would be used.

III. Explain to students that they will be combining their ideas about what they have read into a conclusion about the purpose of fantasy.

- A. Use the reproducible "The Uses of Fantasy" on the next page as an overhead transparency or a blackline master. Have students express the idea of each quotation in their own words. Then discuss how the examples provided support the quotation. Encourage students to provide additional examples from their favorite stories. If they have trouble thinking of examples, suggest that they look over the Table of Contents. You might also assign one quotation to a group of students and ask them to think of many examples. When they have completed the activity, they have begun to synthesize the essential question, "Why read fantasy?"
- B. Have students create criteria for selecting the best fantasy story in the anthology. After the criteria are established, have them nominate stories. Discuss the nominated stories, one at a time, against the criteria. Hold a final vote to select the best fantasy story.

The Uses of Fantasy

Definition: In *synthesizing*, you combine or rearrange statements, feelings, or ideas to provide a new or fresh perspective.

Directions: In the quotations below, writers or critics of fantasy give their ideas about the purpose of fantasy. In the second column, provide an example from one of the stories in this anthology that supports each quotation. The first one has been done for you. Draw upon the quotations and examples to create a *synthesis statement* about why people write and read fantasy.

Quotations about fantasy	Examples from <i>Flights of Fantasy</i>
Only fantasy allows the writer the godlike power of creating characters, settings, worlds, and powers totally different from our own. —Diana Waggoner	Example: Middle Woman meets an immortal dragon who offers her eternal life.
It seems to me that most fantasy is born of wish fulfillment. —Isaac Asimov	Example:
Fantasy books deal with issues ... as thoroughly as realistic fiction, but one step removed ... By taking that one step away from the actual world, the writer of fantasy can allow the reader to pretend that the book is not talking about the everyday, the mundane, the real society when indeed it is. —Jane Yolen	Example:
Fantasy and reality both play vital parts in our lives, for we may grasp with the mind and heart what we may not always grasp with the hand. —Laurence Yep	Example:

Synthesis: Write a statement about the main purpose of fantasy, based on the quotations and examples above. Try to describe a purpose that only fantasy can have, not all fiction or entertainment.

Cluster Four Vocabulary

Watch for the following words as you read the selections in Cluster Four. Record your own vocabulary words, and their definitions on the blank lines.

Black Angel pages 116–127

affronted offended; insulted

brash bold; impolite

denizens occupants; dwellers

deployed fanned out; organized

despondent depressed; gloomy

discerned detected; noticed

gargoyle small ugly monster

grotesque distorted; horrible-looking

pallor sickly paleness; wanness

quirk characteristic; oddity

remnants remaining pieces; leftovers

unenviable unappealing; undesirable

wistfully hopefully; longingly

The Wife's Story pages 128–131

brandished shook; threatened with

cowering cringing; shrinking away

endure stand; tolerate

Rikiki and the Wizard pages 132–137

insatiably greedily; unquenchably

musty stale; moldy

presumes dares to think; makes bold

vendor seller

The Stone Girl pages 138–141

entitled deserving; having a right to

loom large frame used for weaving cloth

Between the Lines page 142

Parliament British government

quaff drink deeply

Black Angel by Nancy Springer, pages 116–127

Short Story

Summary

The Jersey Devil, a black horse with bat's wings, meets a runaway in the pine barrens he haunts. Intrigued by her lack of fear, he gives the girl a ride, then finds her food by smashing into a local McDonald's. To escape the police, he takes her to his superior, the World Tree. Moved by the girl's story, the World Tree gives her wings and asks her to help the Jersey Devil with his new assignment: being an avenging angel for abused children. (Note: This story was edited slightly for language.)

Reading Hint	Thinking Skill	Extensions
Point out that the words in italics are the Jersey Devil thinking to himself.	Discuss how this story <i>synthesizes</i> a serious topic (abuse) and elements of humor.	Making Things Difficult: Describe how you think Black Angel will make things difficult for those who abuse children.

Vocabulary

affronted offended; insulted
brash bold; impolite
denizens occupants; dwellers
deployed fanned out; organized
despondent depressed; gloomy
discerned detected; noticed
gargoyle small ugly monster
grotesque distorted; horrible-looking
pallor sickly paleness; wanness
quirk characteristic; oddity
remnants remaining pieces; leftovers
unenviable unappealing; undesirable
wistfully hopefully; longingly

Discussing the Short Story

- Why is the Jersey Devil upset? (Recall)
People don't pay attention to the pine barrens any longer, or the monster who inhabits it.
- Summarize how the girl gradually wins over the Jersey Devil. (Analysis) *Answers may vary. At first, he is amazed by her lack of fear. Then he responds to her admiration for him. Her story engages his sympathy, and her trust makes him want to protect her.*

- Why is the girl in the barrens? (Analysis)
Answers will vary. No one believes that the girl is being abused, so she has run away. The abuse is not spelled out, but the girl would rather face exile than return home.
- Who do you think is the real monster in the story—the Jersey Devil or the people who abused the girl? (Analysis) *Answers will vary. The Jersey Devil looks like a monster, but he acts like the guardian the girl hopes he will be. He concludes that anyone the girl fears has to be "a monster beyond imagining." The World Tree agrees when she assigns him to punish child abusers.*

Special Focus: Tone

Tone is the feeling or attitude an author expresses about a subject. We might expect that the author would present the Jersey Devil as a vicious monster; instead, she makes him an underdog with attitude.

Have students find examples of the tone the author takes toward the Jersey Devil. Discuss how her unconventional, humorous tone affects their response to the story. Explore whether a different tone would make the story more or less effective.

The Wife's Story by Ursula K. Le Guin, pages 128–131

Short Story

Summary

The narrator notices disturbing changes in her gentle and responsible husband. His own child is frightened around him. Finally, she witnesses his transformation into the most hateful thing she can imagine—a human being. She fears he will attack their children, but he flees and the pack kills its enemy.

Reading Hint	Thinking Skill	Extensions
Ask students to look for clues to the narrator's identity.	Discuss how students' understanding of the first two paragraphs changes once they know what happens to the husband.	Another Perspective: Have students describe humans from the perspective of another being—a horse, a computer, a bird, etc.

Vocabulary

brandished shook; threatened with
cowering cringing; shrinking away
endure stand; tolerate

differences between animals and humans. She might be implying that humans are a threat to nature. Perhaps the story suggests that horror is relative.

Discussing the Short Story

1. What is your first impression of the wife? (Analysis) *She seems to be simple and loving, devoted to her family and loyal to her husband's memory despite something terrible that happened to him.*
2. Why did the narrator love her husband? (Recall) *He was "a good husband, a good father" who treated his family well, didn't complain, worked hard, and was handsome, responsible, and well-respected.*
3. What does she blame for the end of their marriage? (Recall) *The moon and his father's heritage caused his transformation into a man.*
4. How does the wife react to her husband's transformation into a man? (Analysis) *Answers will vary. He is still her "own dear love," but she is appalled by his humanness and fearful for their children.*
5. Why do you think the author chose to tell this story from the viewpoint of the nonhuman wife? (Analysis) *Answers will vary. She may have wanted to give a new twist to a familiar legend. She might be exploring the*

Literary Focus: Reversals

A reversal is a dramatic change from one state to its opposite. For example, a character may experience a reversal of fortune—someone who was poor may become rich, or someone who was rich may become poor.

Readers can also experience a reversal of expectations. Readers can easily assume that the wife is describing a human husband until she describes his transformation. While most werewolf stories describe a human who changes into a monster, the wife considers her husband's wolf shape his "true form."

Explore with students at what point they realized that "the wife" is not human. Discuss how this reversal of expectations affects their enjoyment of the story.

Rikiki and the Wizard by Patricia C. Wrede, pages 132–137

Short Story

Summary

A wizard offers his beautiful daughter Ryvenna in marriage to any god who will grant him lasting fame. Only one responds—Rikiki, a blue chipmunk who wants nuts, not marriage. The wizard tries to trick Rikiki into leaving, but his daughter kindly feeds the chipmunk chestnuts. Rikiki gives her a bag that pours golden chestnuts for a year and a day and makes the wizard more famous than he wanted to be, because everything the man touches turns to chestnuts.

Reading Hint	Thinking Skill	Extensions
This is a teaching story. Ask students to look for its moral.	Recall other stories with morals. In what ways can fantasy teach about life?	Parody: A <i>parody</i> pokes fun at the rules or conventions of a literary genre. With students, find the places in this story in which the rules of the fantasy genre are made fun of.

Vocabulary

insatiably greedily; unquenchably

musty stale; moldy

presumes dares to think; makes bold

vendor seller

Discussing the Short Story

- How does the wizard try to achieve lasting fame? (Recall) *He invites whichever god will make him famous to marry his beautiful daughter.*
- Why don't the gods respond to his invitation? (Recall) *The wizard did not ask his daughter if she wanted to marry a god.*
- How many times do you see references to the magical numbers "three" and "seven"? (Analysis) *The wizard's luck was three days long; his daughter was the most beautiful woman in seven cities; he calls the gods for two and three days; the wizard sends the chipmunk in three directions; the chipmunk eats nuts three times.*
- What is the moral of this story? (Analysis) *Answers will vary: magic is hard to control; be careful what you wish for, you might get it; mortals shouldn't try to control gods; selfishness is punished and generosity is rewarded.*

Special Focus: Satire

Satire uses humor to point out weaknesses in people or society. Satirists often exaggerate these weaknesses to help people see how ridiculous they are. They also cut people who have exaggerated opinions of themselves down to size.

Pinpoint the satire in "Rikiki and the Wizard" by reading these statements to students and having them write answers to fill in the blanks.

- The wizard calls on the most powerful gods, but only _____ appears.
- The wizard gets his wish for special powers, but it's the power to _____.
- The wizard becomes famous, but he's known as _____.
- The weakness that led to the wizard's downfall is _____.

The Stone Girl

by Elise Matthesen, pages 138–141

Short Story

Summary

The narrator is helping two sisters with their chores. One of the girls is under a spell that is gradually changing her into stone. Eventually her heart will become a bird and fly away. The narrator stays to support the other sister and to witness the moment of release.

Reading Hint	Thinking Skill	Extensions
Tell students to imagine that they are being told the story by someone who knows only what she saw and heard firsthand.	What ideas does the phrase "turning to stone" bring to mind? How do these ideas apply to the story?	Creating Comparisons: Think of a comparison between a person and a thing, such as "he has a fiery temper" or "her loyalty is solid as a rock." Then, in a paragraph or series of drawings, show how a person could be transformed into that thing.

Vocabulary

entitled deserving; having a right to

loom large frame used for weaving cloth

Discussing the Short Story

1. How did the girl come under the Change Spell? (Recall) *She got caught in it walking near the Marshes.*
2. What will happen to her as a result of the spell? (Recall) *Her flesh will slowly change to stone. At the end, the girl's heart will turn into a bird and fly away.*
3. What effect do the changes in the stone girl have on the people around her? (Analysis) *Answers may vary. Her boyfriend is angry and grieved; then he leaves and finds a new girl. Her sister and the narrator try to comfort the girl and stay to witness her transformation. Their ability to feel compassion seems to increase as the girl's ability to feel lessens.*
4. Why do you think the girl's heart will turn into a bird? (Analysis) *Answers will vary. Although the spell destroys the girl's body and her capacity to feel, her heart will not turn to stone. Perhaps the completion of the spell will release her spirit.*

Special Focus: Transformations

A *transformation* is a change from one form to another, as when a caterpillar metamorphoses into a butterfly.

Something is always lost during a transformation. The question is whether something is gained as well. Dr. Jekyll loses his humanity and gains nothing; the caterpillar loses its ability to crawl but gains wings.

With students, make a list of other types of transformation. Discuss what is lost and gained during each change. Then explore what is lost and gained during the stone girl's transformation.

Between the Lines by Ruth Trowbridge, page 142

Poem

Summary

The writer of this poem rebels against fairy tales that idealize marriage to Prince Charming. She mocks the princes and pities their brides, who live a boring, domesticated life. She'd rather wait for Rumpelstiltskin, whose riddles at least would challenge her intellect.

Reading Hint	Thinking Skill	Extensions
Students might assume that all poems are to be read solemnly. However, the speaker is complaining about a ridiculously unfair situation.	Have students recall fairy tales and <i>synthesize</i> what usually happens in a tale involving a prince and princess.	Opportunity for Drama: Have small groups of students script and perform satirical fairy tales in which traditional roles are changed: perhaps step-sisters are not wicked, princes are rescued by strong women, or elves have no wish to be helpful.

Vocabulary

Parliament British government

quaff drink deeply

Discussing the Poem

1. According to the speaker, what happens after Prince Charming marries the princess? (Recall) *He gets to run the country and enjoy his fame; she gets stuck with the housework and children.*
2. Why does the speaker criticize the prince? (Analysis) *The prince, while charming, seems to indulge in silly heroics. He sees his wife as a trophy instead of a person.*
3. Why does the speaker think the princess doesn't get much of a reward? (Analysis) *Answers will vary. She doesn't have a choice about marrying the prince, she is responsible for running his household and raising his children, and she is supposed to be satisfied with being married to a prince instead of being her own person.*
4. What do you think the title of this poem means? (Analysis) *Answers will vary. Fairy tales assume that everyone lives happily every after. The speaker questions that assumption and explores its implications, revealing what is left unsaid in the fairy tale.*

Literary Focus: Typical Characters

Some characters have such strong personalities that they seem like real people. We can imagine being there as Sherlock Holmes questions a client at 21B Baker Street. We know what the great detective is like: he smokes a pipe, wears a deerstalker hat, and baffles Dr. Watson. But we never know quite what he will do: will he foil a bank robber by noticing the stains on his trousers, or will he fire bullets at the wall in a fit of boredom?

Unique and unpredictable individuals like Holmes are called *round* characters. On the other hand, stereotypical characters like Prince Charming are *flat* characters. Instead of having many dimensions, flat characters have no distinctive individual traits.

Have students think of current or popular films—the *Star Wars* series, Westerns, sports movies, and cop films. Identify and define the typical or *flat* characters in these films.

Cluster Four Vocabulary Test

Pages 115–143

Vocabulary Words

Choose the meaning of the bold word in each passage.

1. "Except that I read *The Black Stallion*," the girl added. "Can I ride you, black horse?" she asked **wistfully**. (*"Black Angel," p. 119*)
Ⓐ quietly Ⓒ politely
Ⓑ hopefully Ⓓ unexpectedly
2. There was a large explosion in his small brain, expressed in a snort the size of the pine barrens, the original, not the **remnants**. (*"Black Angel," p. 121*)
Ⓐ imitations Ⓒ leftovers
Ⓓ forests Ⓑ replacements
3. The police had scurried and **deployed** themselves. (*"Black Angel," p. 122*)
Ⓐ injured Ⓒ destroyed
Ⓑ disguised Ⓓ organized
4. It was hard to know how to react to the World Tree when she got that **quirk** in her voice. (*"Black Angel," p. 127*)
Ⓐ squeak Ⓒ oddity
Ⓑ dryness Ⓓ sternness
5. The man looked round at us and yelled out loud, and **brandished** the branch it held. (*"The Wife's Story," p. 131*)
Ⓐ dropped Ⓒ ignited
Ⓑ broke Ⓓ shook
6. The younger ones were **cowering** and some crying, and my sister rubbed her mouth against her forelegs over and over to get rid of the taste. (*"The Wife's Story," p. 131*)
Ⓐ howling Ⓒ playing
Ⓑ snarling Ⓓ cringing
7. "Bad enough that he **presumes** we'd want her," grumbled Welenen the Rain-Bringer. (*"Rikiki and the Wizard," p. 134*)
Ⓐ dares to question Ⓒ dares to dream
Ⓑ dares to think Ⓓ dares to doubt
8. She had thought Rikiki sounded nice, so she ran out to the Two-Copper Bazaar and bought some chestnuts from a street **vendor**. (*"Rikiki and the Wizard," p. 135*)
Ⓐ person Ⓒ seller
Ⓑ cart Ⓓ shop
9. Anyway, they're **entitled** to some secrets between them, if that's the way of it. (*"The Stone Girl," p. 140*)
Ⓐ keeping Ⓒ inheriting
Ⓑ stealing Ⓓ deserving
10. He gets to **quaff** mead with his cronies (*"Between the Lines," p. 142*)
Ⓐ drink Ⓒ make
Ⓑ enjoy Ⓓ distill